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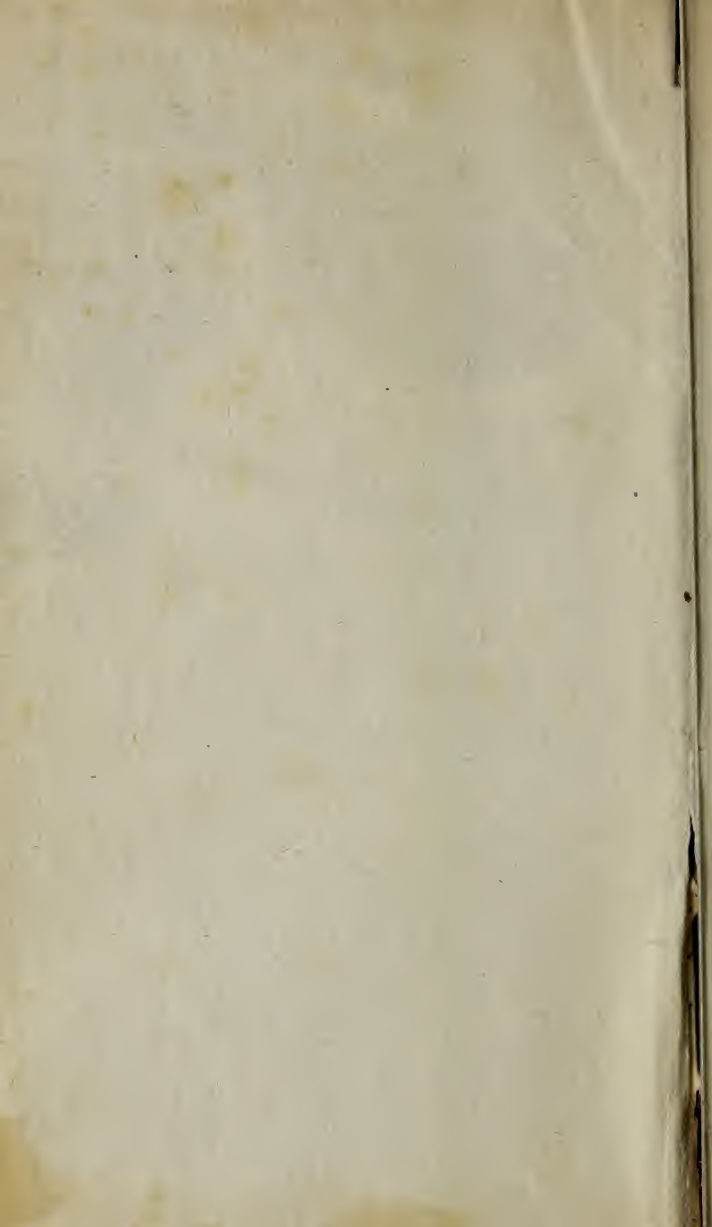
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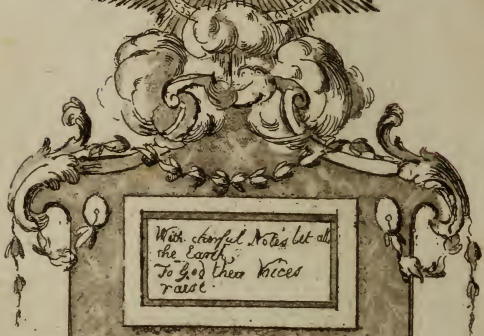
Lord Rochford

Caston

1790.



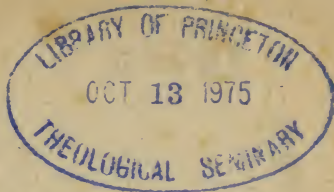




J. Schermer

For. & J. J. J.





AN

# ABRIDGMENT

OF THE

# NEW VERSION

OF THE

# PSALMS,

FOR THE

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FORD CHAPELS:

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## Advertisement.

This Edition of the Abridgment of the New-Version of the Psalms is Publish'd with the Tunes Prefixt to each Psalm as express'd in the following Title Page and Contents of this Book: likewise, the Motive from whence this Publication arose is contain'd in the following Preface and Sold neatly Bound for 3<sup>s</sup>.

But to suit the conveniency of those who do not chuse to be at the expence of the Tunes: the said Abridgment is Bound without the Tunes, and Sold for the usual Price 1<sup>s</sup>. 6<sup>d</sup>.



# P R E F A C E

T O T H E

## P S A L M S.

**T**HAT the Psalms of David abound with Praises, Thanksgivings, and many pious Ejaculations, beautifully adapted to elevate the Heart of the devout Christian, cannot be denied; yet as being compos'd for particular Circumstances, tho' excellent in themselves, it may be allow'd that many Parts of them are rendered very unfit for public Worship, which should be calculated to suit the state of every sincere Christian, who is willing to lift up his Voice in Praise of his Creator.

As it ought to be the Desire, and constant Endeavour of every Clerk to a Church or Chapel, that this essential Part of our Church Service be perform'd with Decency and good Order, and, as St. Paul observes, *with the understanding also*; I have thought it my Duty, not only to collect such Portions of the Psalms as may answer the afore-mentioned Purposes; but also (by the Assistance of my Friend Mr. Dupuis) to adapt such Tunes to them, as, when sung with Spirit and Judgment will, I hope, give entire satisfaction to all who have a real Taste for Psalmody: And I think I may venture to affirm, that if the Congregations of our Establish'd Church

were as industrious to become Proficients in this respect, as our modern Sectaries are, our mode of singing would be equally perfect and harmonious, and more solemn and suitable for Divine Worship than theirs. To accomplish this, I would recommend it to all Persons (especially the Female part of our Congregations), who play on the Harpsichord, or any other Musical Instrument, to practise these Tunes, that they may effectually join in singing, in the course of Divine Service: For which Purpose, I have taken care to have proper Bases affix'd and figur'd to each Tune. This, if properly attended to, would greatly enliven this delightful Part of our Duty in praising our Redeemer; and contribute to answer the pious Intention of the Royal Psalmist; who concludes his admirable Lessons, with an Invitation unto "every living Creature that hath Breath, to praise the Lord."

It will, no doubt, be objected by Persons who do not understand Music, that the Notes can be of no Use to them: To obviate which, I humbly beg Leave to observe, that such Part of the Congregation as hath a little Knowledge of the Tunes, will find the Notes of real Service, in enabling them to follow others, who sing the Tunes true; and prove a much stronger Guide to the rest, who, with a little Diligence and Attention to the Organ, will soon be convinced, that the Notes are of Service to all.

This

P R E F A C E.

7

This Book is published in its present Form, at the Request of several in these Congregations, who have expressed a Desire, that some Tunes of modern Date might be added to those we have hitherto made Use of,—tho' many prefer the latter: I have, therefore, endeavoured to give Satisfaction to all; having introduced select Tunes, composed by the most eminent Authors, of both Sorts; and intend to use them (alternately) to the Praise and Glory of that GOD, who hath promis'd, that if we “make his Service our Delight, he will make our Wants his Care.”

To this End, I humbly offer the following ABRIDGMENT, with my sincere Wishes that it may prove acceptable and beneficial to all who may use it:

And am, with due Respect,

Their dutiful and obliged

humble Servant,

Charlotte-Sreet,  
Bloomsbury.  
Sept. 29th, 1777.

THO. JOHNSON.

# C O N T E N T S.

## A.

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------------------	----	---	------------	---

## F.

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----------------	----	--	----------	---

## N.

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--------------------	----	--	----------	---

O God

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T<sub>o</sub>

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## E R R A T A.

Pf. 105, p. 26, read Pf. 104, (Thou for a moment).  
 Pl. 134, p. 54, read Pf. 130, (From lowest Depth's).





Crowle.

First system of musical notation for 'Crowle'. The treble staff contains a melody of quarter and eighth notes. The bass staff contains a bass line with fingerings: # 6 6 5 # 6 3 3 6 3 #.

Second system of musical notation for 'Crowle'. The treble staff continues the melody. The bass staff contains a bass line with fingerings: 5 5 6 5 6 6 6 # 6 #.

Oxford.

M<sup>r</sup>. Dupuis.

First system of musical notation for 'Oxford' and 'M. Dupuis'. The treble staff contains a melody with eighth notes. The bass staff contains a bass line with fingerings: 6 5 6 6 5 6 5 6 6 6 #.

Second system of musical notation for 'Oxford' and 'M. Dupuis'. The treble staff contains a melody with eighth notes. The bass staff contains a bass line with fingerings: # 6 4 # 6 6 6 6 5 4 3.

P S A L M. I.

C R O W L E T U N E,

**H**OW blest is he who ne'er consents  
 By ill advice to walk;  
 Nor stands in sinners ways, nor sits  
 Where men profanely talk:  
 But makes the perfect law of God,  
 His business and delight;  
 Devoutly reads therein by day,  
 And meditates by night.

Like some fair tree, which fed by streams,  
 With timely fruit does bend,  
 He still shall flourish, and success  
 All his designs attend.

Ungodly men, and their attempts  
 No lasting root shall find;  
 Untimely blasted and dispers'd,  
 Like chaff before the wind.

P S A L M III. (For the Morning.)

O X F O R D T U N E.

**T**HOU, Lord, art my secure defence,  
 On thee my hopes rely;  
 Thou art my glory, and my help,  
 When any evil's nigh.

Guarded by thee, I laid me down,  
 My sweet repose to take;  
 For I thro' thee securely sleep,  
 Thro' thee in safety wake.

Salvation to the Lord belongs,  
 He only can defend:  
 His blessings he extends to all  
 Who on his name depend.

PSALM IV. (*For the Evening.*)

St. ANN'S TUNE.

**T**HE place of other sacrifice,  
Let righteousness supply;  
And let your hope securely fixt,  
On heaven alone rely.

While worldly minds impatient grow  
More prosp'rous times to see,

O let the glories of thy face,  
Shine brightly, Lord, on me.

Then down in peace I'll lay my head,  
And take my needful rest;

No other guard, O Lord, I crave,  
Of thy defence possest.

PSALM V. (*For the Morning.*)

WINDSOR TUNE.

**L**ORD hear the voice of my complaint;  
Accept my secret pray'r:

To thee alone, my King, my God,  
Will I for help repair.

Thou in the morn my voice shalt hear:

And with the dawning day,  
To thee, devoutly, I'll look up,  
To the, devoutly pray.

For thou the wrongs the just sustain,

Can't never, Lord, approve,  
Who from thy sacred dwelling place,  
All evil dost remove.

Not long shall wicked men remain

Unpunish'd in thy view;  
All such as act unrighteous things,  
Thy vengeance shall pursue.

PSALM

St. Ann's.

Dr. Croft.

tr tr

6 6 5

tr

56 76 = 6 5 4

Windfor

Mr. Ravenscroft.

56 6

6 7 6 #

## St. Marys .

D<sup>r</sup>. Croft.

First system of musical notation for 'St. Marys'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a simple, diatonic style. Below the bass staff, there are some handwritten annotations: a sharp sign (#) under the first measure, and the numbers '6', '6 5', and '4 3' under the second, third, and fourth measures respectively.

Second system of musical notation for 'St. Marys'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody continues from the first system. Below the bass staff, there are some handwritten annotations: the numbers '6 8' and '6 5' under the first and second measures respectively, and a sharp sign (#) under the final measure.

## Braintree.

First system of musical notation for 'Braintree'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is more rhythmic and includes some slurs. Below the bass staff, there are some handwritten annotations: the numbers '6', '6', '6', '8 7', '# 6 7', '6 5', and '6' under the first through seventh measures respectively, and a sharp sign (#) under the eighth measure.

Second system of musical notation for 'Braintree'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody continues from the first system. Below the bass staff, there are some handwritten annotations: the numbers '6', '6 6', '6 8', '6 5 4 6', '6 6 5', and '4 3' under the first through sixth measures respectively, and a '2' under the seventh measure.

## P S A L M VHI.

St. MARY'S TUNE.

**O** GOD, to whom all Creatures bow,  
 Within this earthly frame;  
 Through all the world how great art thou!  
 How glorious is thy name!

In Heav'n thy wond'rous acts are sung,  
 Nor hardly reckon'd there;  
 And yet thou mak'st the infant tongue  
 Thy boundless praise declare.

When e'er thy beauteous works on high  
 Employ our wond'ring sight,  
 The Moon, that nightly rules the Sky,  
 With Stars of feebler light;

What's man, say we, that, Lord, thou lov'st  
 To keep him in thy mind?  
 Or what his offsprings, that thou prov'st  
 To them so wond'rous kind?

## P S A L M IX.

B R A I N T R E E T U N E.

**T**O celebrate thy praise, O Lord,  
 We will our hearts prepare,  
 To all the list'ning world thy works,  
 Thy wond'rous works declare.

The thoughts of them shall to our soul  
 Exalted pleasure bring,  
 Whilst to thy name, O thou most high,  
 Triumphant praise we sing.

Thou shalt for ever live, who hath  
 A righteous throne prepar'd,  
 Impartial justice to dispence,  
 To punish or reward.

PSALM XV.  
BURFORD TUNE.

**L**ORD, who's the happy Man that may  
To thy blest courts repair;  
Not, Stranger-like, to visit them,  
But to inhabit there?

'Tis he, whose plighted vows and trust  
Has ever firmly stood;  
And tho' he promise to his loss,  
He makes his promise good.

Whose soul in usury disdains  
His treasure to employ;  
Whom no rewards can ever bribe  
The guiltless to destroy.

The Man, who by this steady course  
Has happiness insur'd,  
When Earth's foundation shakes, shall stand,  
By Providence secur'd.

PSALM XVI.

St. DAVID'S TUNE.

**I**'LL strive my actions to approve  
To his all-seeing eye:  
Nor danger shall my hopes remove,  
While my Redeemer's nigh.

Therefore my heart all grief defies,  
My glory does rejoice;  
My flesh shall rest, in hope to rise,  
Wak'd by his powerful voice.

Thou, Lord, when I resign my breath,  
My soul from Hell shalt free,  
Who did not let thy Holy One  
In death, corruption see.



Burford .

M<sup>r</sup>. Wheal .

Musical notation for Burford, M<sup>r</sup>. Wheal. Treble and Bass clefs, 3/2 time signature. Includes a brace on the left and a 65/43 ratio at the end.

Musical notation for Burford, M<sup>r</sup>. Wheal. Treble and Bass clefs, 3/2 time signature. Includes a brace on the left and a 65/43 ratio at the end.

S<sup>t</sup>. Davids .

M<sup>r</sup>. Ravenscroft .

Musical notation for S<sup>t</sup>. Davids, M<sup>r</sup>. Ravenscroft. Treble and Bass clefs, C time signature. Includes a brace on the left and a 6/6 ratio at the end.

Musical notation for S<sup>t</sup>. Davids, M<sup>r</sup>. Ravenscroft. Treble and Bass clefs, C time signature. Includes a brace on the left and a 6/6 ratio at the end.

Brompton .

M<sup>r</sup>. Dupuis.

6 4 3 6 7 4 3

6 7 6 8 7 6 5 4 5 6 5 6 6 6 5 4 3

St. James's.

M<sup>r</sup>. Courtiville.

6 6 7 # #

6 6 # 6 7

## P S A L M XVIII.

## B R O M P T O N T U N E.

**N**O change of times shall ever shock  
 My firm affection, Lord, to thee;  
 For thou hast always been a rock,  
 A fortress, and defence to me.

Thou my deliv'rer art, my God;  
 My trust is in thy mighty pow'r;  
 Thou art my shield from foes abroad,  
 At home my safeguard, and my tow'r,  
 Thou suit'st, O Lord, thy righteous ways,  
 To various paths of human kind;  
 Those who for mercy merit praise,  
 With thee shall wond'rous mercy find.

## P S A L M XIX.

## St. JAMES'S TUNE.

**T**HE Heav'ns declare thy Glory, Lord,  
 Which that alone can fill;  
 The Firmament and stars express  
 Their great Creator's Skill.

The Dawn of each returning day  
 Fresh beams of knowledge brings;  
 And from the dark returns of night  
 Divine instruction springs.

Their pow'rful language to no realm  
 Or region is confin'd;  
 'Tis Nature's voice, and understood  
 Alike by all mankind.

Their doctrine does its sacred sense  
 Thro' Earth's extent display;  
 Whose bright contents the circling Sun  
 Does round the World convey

## P S A L M XIX. PART II.

## LONDON NEW TUNE.

**G**OD's perfect laws converts the soul,  
 Reclaims from false desires ;  
 With sacred wisdom his sure word  
 The ignorant inspires.

The statutes of the Lord are just,  
 And bring sincere delight ;  
 His pure commands in search of truth,  
 Assist the feeblest sight.

His perfect worship here is fix'd,  
 On sure foundation laid :  
 His equal laws are in the scales,  
 Of truth and justice weigh'd.

## P S A L M XIX. PART III.

## WHITTON TUNE.

**B**UT what frail man observes how oft  
 He does from virtue fall ?  
 O cleanse me from my secret faults,  
 O God, thou know'st them all !

Let no presumptuous sin, O Lord,  
 Dominion have o'er me ;  
 That by thy grace preserv'd I may  
 The great transgression flee.

So shall my pray'r and praises be  
 With thy acceptance blest ;  
 And I, secure on thy defence,  
 My strength and Saviour, rest.

London New.

6 6 7 6

7 # 6 6 # 6 5 6 4 3

Whitton.

Rev. Mr. Madan.

6 7 7 8 7 7 # 5 6 4 #

7 6 4 3 6 6 5 5 4 3

St. Mathews .

D<sup>r</sup>. Croft.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. Both staves contain a sequence of notes, including quarter and eighth notes, with a repeat sign at the end of the first phrase.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a sequence of notes, including quarter and eighth notes, with a repeat sign at the end of the first phrase.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a sequence of notes, including quarter and eighth notes, with a repeat sign at the end of the first phrase. Below the lower staff, there is a fingering instruction: "6 4 # -".

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a sequence of notes, including quarter and eighth notes, with a repeat sign at the end of the first phrase. A sharp sign (#) is located below the lower staff.

## P S A L M XXII.

St. MATTHEW'S TUNE.

**Y**E worshippers of Jacob's God,  
 All ye of Isr'els line,  
 O praise the Lord, and to your praise  
 Sincere obedience join.

He ne'er disdain'd on low distress  
 To cast a wishful eye,  
 Nor turn'd from poverty his face,  
 But hears its humble cry.

'Tis his supreme prerogative  
 O'er subject Kings to reign,  
 'Tis just that he should rule the world,  
 Who does the world sustain.

The rich who are with plenty fed  
 His bounty must confess;  
 The sons of want by him reliev'd,  
 Their gen'rous patron bless.

With humble worship to his throne,  
 They all for aid resort:  
 That pow'r which first their beings gave,  
 Can only them support.

O may a chosen spotless race,  
 Devoted to his name,  
 To their admiring heirs his truth  
 And glorious acts proclaim.

## P S A L M XXIII

WESTMINSTER NEW TUNE.

**T**HE Lord himself, the mighty Lord,  
 Vouchsafes to be our guide;  
 The shepherd by whose constant care,  
 My wants are all supply'd.

In tender grass he makes me feed,  
 And gently there repose:  
 Then leads me to cool shades, and where  
 Refreshing water flows.

He does my wand'ring soul reclaim,  
 And to his endless praise,  
 Instruct with humble zeal to walk,  
 In his most righteous ways.

## P S A L M XXIII.

FONDLING TUNE.

**M**Y Shepherd is the living Lord,  
 Nothing therefore I need;  
 In pastures fair, near pleasant streams,  
 He setteth me to feed.

He shall convert and glad my soul,  
 And bring my mind in frame,  
 To walk in paths of righteousness,  
 For his most holy name.

Yea, though I walk in vale of death,  
 Yet I will fear no ill;  
 Thy rod and staff do comfort me,  
 And thou art with me still.

Through all my life thy favour is  
 So frankly shew'd to me,  
 That in thy house for evermore  
 My dwelling place shall be.

P S A L M



Westminster New.

D<sup>r</sup>. Nares.

Foundling.

Mr. Scott.

Bedford.

M<sup>r</sup>. Wheal.

First system of musical notation for 'Bedford' by M<sup>r</sup>. Wheal. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat) and the time signature is 3/2. The melody in the treble clef consists of quarter and eighth notes. The bass clef accompaniment features a steady eighth-note pattern. Below the bass staff, there are fingering numbers: '6 6 6' under the first three measures and '7 8 6 5 4 3' under the last three measures.

Second system of musical notation for 'Bedford' by M<sup>r</sup>. Wheal. It continues the grand staff from the first system. The treble clef staff shows the continuation of the melody. The bass clef staff continues the accompaniment. Below the bass staff, there are fingering numbers: '6 6 6' under the first three measures and '5 4 3' under the last three measures.

St. Magnus.

M<sup>r</sup>. Jer: Clark.

First system of musical notation for 'St. Magnus' by M<sup>r</sup>. Jer: Clark. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#) and the time signature is common time (C). The melody in the treble clef consists of quarter and eighth notes. The bass clef accompaniment features a steady eighth-note pattern. Below the bass staff, there are fingering numbers: '6 6' under the first two measures, '6' under the third measure, and '6' under the fourth measure.

Second system of musical notation for 'St. Magnus' by M<sup>r</sup>. Jer: Clark. It continues the grand staff from the first system. The treble clef staff shows the continuation of the melody. The bass clef staff continues the accompaniment. Below the bass staff, there are fingering numbers: '6 6 8 5 #' under the first four measures, '6' under the fifth measure, and '6 4' under the sixth measure.

PSALM XXIV.

BEDFORD TUNE.

**T**HIS spacious earth is all the Lord's,  
 The Lord her fullness is ;  
 The world, and they that dwell therein  
 By sov'reign right are his :  
 He fram'd and fix'd it on the Seas ;  
 And his Almighty hand,  
 Upon inconstant floods has made  
 The stable fabric stand.  
 But for himself, this Lord of all  
 One chosen seat design'd ;  
 O ! who shall to that sacred hill  
 Deserv'd admittance find ?

PSALM XXIV. PART II.

St. MAGNUS TUNE.

**E**RECT your heads, eternal gates,  
 Unfold, to entertain  
 The King of glory—see he comes  
 With his celestial train.  
 Who is the King of glory ? who ?  
 The Lord for strength renown'd,  
 In battle mighty ; o'er his foes,  
 Eternal victor crown'd.  
 Erect your heads, ye gates unfold,  
 In state to entertain  
 The King of glory—see he comes,  
 With all his shining train.  
 Who is the King of glory ? who ?  
 The Lord of hosts renown'd  
 Of glory he alone is King,  
 Who is with glory crown'd.

P S A L M XXVII.

B E D F O R D T U N E.

**W**HOM should I fear, since God to me,  
Is saving health and light?  
Since strongly he my life supports,  
What can my soul affright?

Henceforth within this house to dwell,  
I earnestly desire,  
His wond'rous beauty there to view,  
And his blest will inquire.

For there may I with comfort rest,  
In time of deep distress;  
And safe as on a rock abide,  
In that secure recess.

P S A L M XXXIII.

St. M A T T H E W's T U N E.

**L**ET all the just to God with joy,  
Their chearful voices raise:  
For well the righteous it becomes,  
To sing glad songs of praise.

Let harps, and psalteries and lutes,  
In joyful concert meet;  
And new made songs of loud applause,  
The harmony compleat.

For faithful is the word of God,  
His works with truth abound,  
He justice loves, and all the earth  
Is with his goodness crown'd.

By his Almighty word at first,  
Heav'n's glorious arch was rear'd,  
And all the beauteous hosts of light,  
At his command appear'd.

St. Mathews .

D<sup>r</sup> Croft.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in 3/2 time. The music begins with a treble clef and a 3/2 time signature. The melody in the upper staff starts on a G4 note, followed by a series of quarter and eighth notes. The bass line in the lower staff provides a harmonic accompaniment with similar rhythmic values. The system concludes with a double bar line.

The second system of musical notation continues the piece with two staves. The notation is consistent with the first system, featuring treble and bass clefs and a 3/2 time signature. The melodic and harmonic lines progress through several measures, ending with a double bar line.

The third system of musical notation continues the piece with two staves. The notation is consistent with the first system, featuring treble and bass clefs and a 3/2 time signature. The melodic and harmonic lines progress through several measures, ending with a double bar line. Below the bass staff, there is a handwritten annotation: "6 4 # -".

The fourth system of musical notation continues the piece with two staves. The notation is consistent with the first system, featuring treble and bass clefs and a 3/2 time signature. The melodic and harmonic lines progress through several measures, ending with a double bar line. A sharp sign (#) is written below the bass staff.

London New.

6 6 7 6

7 # 6 5 # 6 5 4 3

Whitton.

Rev<sup>d</sup> Mr. Madan.

6 7 7 8 7 # 5 6 4 #

7 6 6 5 4 3 6 6 5 5 4 3

PSALM XXXIII. *Three last Verses.*

LONDON NEW TUNE.

**T**IS God, who those that trust in him  
Beholds with gracious eyes,  
He frees their soul from death, their wants  
In time of dearth supplies.

Our souls on God with patience waits,  
Our help and shield is he;  
Then, Lord, let still our hearts rejoice,  
For we confide in thee.

The riches of thy mercy, Lord,  
Do thou to us extend,  
Since we for all we want or wish  
On thee alone depend.

PSALM XXXIV.

WHITTON TUNE.

**T**HRO' all vicissitudes of life,  
In trouble and in joy,  
The praises of my God shall still  
My heart and tongue employ.

Of his deliv'rance I will boast,  
Till all that are distrest,  
From my example comfort take,  
And charm their griefs to rest.

O magnify the Lord with me,  
With me exalt his name;  
When in distrests to him I call'd,  
He to my rescue came,

P S A L M XXXIV. PART II.

BURFORD TUNE.

**O**! Magnify the Lord with us,  
With us exalt his name;  
When in distress to him we call'd,  
He to our rescue came.

**O**! make but Trial of his love,  
Experience will decide  
How blest they are, and only they,  
Who in his truth confide.

Fear him, ye Saints; and you will then  
Have nothing else to fear;  
Make you his service your delight,  
Your wants shall be his care.

P S A L M XXXIV. PART III.

- St. D A V I D's T U N E.

**A**PPROACH, ye piously dispos'd,  
And my instruction hear,  
I'll teach you the true discipline,  
Of his religious fear.

Let him who length of life desires,  
And prosp'rous days would see,  
From stand'ring language keep his tongue,  
His lips from falsehood free.

The crooked paths of vice decline,  
And virtue's ways pursue;  
Establish Peace where 'tis begun,  
And where 'tis lost renew.



Burford .

M<sup>r</sup>. Wheal .

First system of musical notation for Burford. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter and eighth notes. The bass staff contains a bass line with some notes beamed together. Below the bass staff, there are four sharp signs (#) and the number 43.

Second system of musical notation for Burford. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melody. The bass staff continues the bass line. Below the bass staff, there are notes with numbers 8, 7, 6, and sharp signs (#).

St. Davids .

M<sup>r</sup>. Ravenscroft .

First system of musical notation for St. Davids. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of quarter notes. The bass staff contains a bass line with notes beamed together. Below the bass staff, there are three number 6 signs.

Second system of musical notation for St. Davids. It consists of a treble clef staff and a bass clef staff. The treble staff continues the melody. The bass staff continues the bass line. Below the bass staff, there are three number 6 signs and one number 7 sign.

Burford.

M<sup>r</sup>. Wheal.

First system of musical notation for 'Burford' by M<sup>r</sup>. Wheal. It consists of a treble and bass staff. The treble staff has a 3/2 time signature and contains a melody of quarter and eighth notes. The bass staff contains a bass line with similar rhythmic values. Below the bass staff are the following figures: # - 6 # # 6 # 6<sup>3</sup>.

Second system of musical notation for 'Burford' by M<sup>r</sup>. Wheal. It consists of a treble and bass staff. The treble staff has a 3/2 time signature and contains a melody of quarter and eighth notes. The bass staff contains a bass line with similar rhythmic values. Below the bass staff are the following figures: 8<sup>5</sup> # - 6 # # 6 #.

Pimlico.

M<sup>r</sup>. Dupuis.

First system of musical notation for 'Pimlico' by M<sup>r</sup>. Dupuis. It consists of a treble and bass staff. The treble staff has a 3/2 time signature and a key signature of one sharp (F#). The bass staff contains a bass line with similar rhythmic values. Below the bass staff are the following figures: 8<sup>6</sup> 6 6 6<sup>5</sup> 4<sup>3</sup> 6<sup>5</sup> 7 4<sup>3</sup> 6 7 6<sup>5</sup> 4<sup>#</sup> 7<sup>6</sup>.

Second system of musical notation for 'Pimlico' by M<sup>r</sup>. Dupuis. It consists of a treble and bass staff. The treble staff has a 3/2 time signature and a key signature of one sharp (F#). The bass staff contains a bass line with similar rhythmic values. Below the bass staff are the following figures: 7<sup>#</sup> 6<sup>5</sup> 4<sup>#</sup> 6 6 7 4<sup>3</sup> 6 6 6<sup>5</sup> 4<sup>3</sup>.

PSALM XXXIV. PART IV.

BURFORD TUNE.

**T**HE Lord from Heav'n beholds the just,  
With favourable eyes;  
And when distress'd, his gracious ears,  
Is open to their cries.

But turns his wrathful look on those,  
Whom mercy cant reclaim,  
To cut them off, and from the Earth,  
Blot out their hated name.

Deliv'rance to his saints he gives,  
When his relief they crave;  
He's nigh to heal the broken heart,  
And contrite spirit save.

PSALM XXXVI.

PIMLICO TUNE.

**O** Lord, thy mercy, our sure hope,  
Above thy heav'nly orb ascends;  
Thy sacred Truth's unmeasur'd Scope  
Beyond the spreading Sky extends.

Thy justice like the hills remains,  
Unfathom'd Depts thy judgments are;  
Thy providence the world sustains;  
The whole creation is thy care.

Since of thy goodness all partake,  
With what assurance should the just  
Thy shelt'ring wings their refuge make,  
And Saints to thy protection trust.

With thee the springs of life remain;  
Thy presence is eternal day;  
O! let thy Saints thy favour gain!  
To upright hearts thy truth display.

## P S A L M XLI.

## C R O W L E T U N E.

**H**APPY the man whose tender care,  
 Relieves the poor distress'd,  
 When he's by trouble compass'd round,  
 The Lord shall give him rest.

The Lord his life with blessings crown'd,  
 In safety shall prolong ;  
 And disappoint the will of those,  
 That seek to do him wrong,

If he in languishing estate,  
 Opprest with sickness lie,  
 The Lord will easy make his bed,  
 And inward strength supply.

Secure of this, to thee, my God,  
 I thus my pray'r address'd ;  
 Lord, for thy mercy, heal my soul,  
 Tho' I have much transgress'd.

## P S A L M XLII.

## O X F O R D T U N E.

**A**S pants the hart for cooling streams,  
 When heated in the chace,  
 So longs my soul, O God for thee,  
 And thy refreshing grace.

For thee, my God, the living God,  
 My thirsty soul doth pine ;  
 O when shall I behold thy face,  
 Thou Majesty divine !

G L O R I A P A T R I. *Common Metre*

**T**O Father, Son, and Holy Ghost,  
 The God whom we adore ;  
 Be glory, as it was, is now,  
 And shall be evermore.

## Crowle.

First system of the musical score for 'Crowle'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 3/2 time signature. The bass staff has a 3/2 time signature. The music is written in a simple, folk-like style with quarter and half notes. Below the bass staff, there are fingering numbers: # 6 6 5 # 6 3 3 4 3 #.

Second system of the musical score for 'Crowle'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 3/2 time signature. The bass staff has a 3/2 time signature. The music is written in a simple, folk-like style with quarter and half notes. Below the bass staff, there are fingering numbers: 5 5 6 5 6 6 6 # 6 #.

Oxford.

M<sup>r</sup>. Dupuis.

First system of the musical score for 'Oxford'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a 3/4 time signature. The music is written in a simple, folk-like style with quarter and eighth notes. Below the bass staff, there are fingering numbers: 6 5 6 4 5 6 5 6 4 #.

Second system of the musical score for 'Oxford'. It consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a 3/4 time signature. The music is written in a simple, folk-like style with quarter and eighth notes. Below the bass staff, there are fingering numbers: # 4 # 6 6 6 6 5 4 3.

St. Magnus.

M<sup>r</sup>. Jer: Clark.

First system of musical notation for 'St. Magnus'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a melody in the treble staff and a bass line in the bass staff. There are some faint markings below the bass staff, possibly '6 6 6'.

Second system of musical notation for 'St. Magnus'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music continues from the first system. There are some faint markings below the bass staff, possibly '6 6 6 6 6 6'.

New York.

First system of musical notation for 'New York'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody in the treble staff and a bass line in the bass staff. There are some faint markings below the bass staff, possibly '6 6 6'.

Second system of musical notation for 'New York'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The music continues from the first system. There are some faint markings below the bass staff, possibly '6 6 6 6 6 6'.

PSALM XLV.

St. MAGNUS TUNE.

**T**HY splended throne, O Christ is fixed  
For ever to endure,  
Thy sceptre's sway shall always last,  
By righteous laws secure.

Because thy heart, by justice led,  
Did Upright ways approve ;  
And hated still the crooked paths,  
Where wand'ring sinners rove.

Therefore did God, thy God, on thee,  
The oil of gladness shed ;  
And has above thy fellows round,  
Advanc'd thy lofty head.

PSALM LI.

NEW YORK TUNE.

**H**AVE mercy Lord on me,  
As thou wert ever kind :  
Let me, opprest with loads of guilt,  
Thy wonted mercy find.

Wash off my foul offence,  
And cleanse me from my sin ;  
For I confess my crime, and see  
How great my guilt has been.

Against thee only, Lord,  
And only in thy sight  
Have I transgress'd, and tho' condemn'd,  
Must own thy judgments right.

PSALM LXV. PART I.

SAVOY TUNE.

**F**OR thee, O God, our constant praise,  
In Zion waits, thy chosen seat;  
Our promis'd altars there we'll raise,  
And all our zealous vows compleat:

O thou who to my humble prayer,  
Didst alwys bend thy list'ning ear,  
To thee shall all mankind repair,  
And at thy gracious throne appear.

Our sins (tho' numberless) in vain  
To stop thy flowing mercy try;  
Whilst thou o'erlook'st the guilty strain,  
And washest out the crimson dye.

PSALM LXVI.

St. MATTHEW's TUNE.

**L**ET all the land with shouts of joy,  
To God their voices raise;  
Sing psalms in honour of his name,  
And spread his glorious praise.

And let them say, how dreadful, Lord,  
In all thy works art thou:  
To thy great power, thy stubborn foes,  
Shall all be forc'd to bow.

Thro' all the Earth the nations round,  
Shall thee their God confess;  
And with glad hymns their awful dread  
Of thy great name express.

O come, behold the works of God,  
And then with me you'll own,  
That he to all the sons of men  
Has wond'rous mercies shown.



St Mathews .

D<sup>r</sup> Croft.

First system of musical notation, consisting of two staves (treble and bass clef) in 3/2 time. The music is written in a simple, homophonic style with quarter and eighth notes.

Second system of musical notation, consisting of two staves (treble and bass clef). The music continues with quarter and eighth notes.

Third system of musical notation, consisting of two staves (treble and bass clef). The music continues with quarter and eighth notes. A sharp sign is visible in the bass staff.

Fourth system of musical notation, consisting of two staves (treble and bass clef). The music continues with quarter and eighth notes. A sharp sign is visible in the bass staff.

6. 4 # -

New York .

First system of musical notation for 'New York'. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features a melody in the treble and a bass line in the bass. Fingering numbers 6, 66, 6, and 6# are indicated below the bass staff.

Second system of musical notation for 'New York'. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music features a melody in the treble and a bass line in the bass. Fingering numbers 66 66 6 and 6 5 4 3 are indicated below the bass staff.

St. Nicholas .

First system of musical notation for 'St. Nicholas'. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/2 time signature. The bass staff has a key signature of one sharp (F#) and a 2/2 time signature. The music features a melody in the treble and a bass line in the bass. Fingering numbers 6, 6, 6, 6, 8 7 5 #, 6, 6, 6 # are indicated below the bass staff. A dynamic marking *tr* is present above the treble staff.

Second system of musical notation for 'St. Nicholas'. It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/2 time signature. The bass staff has a key signature of one sharp (F#) and a 2/2 time signature. The music features a melody in the treble and a bass line in the bass. Fingering numbers 6, 6, 6, # 6 6 5 # are indicated below the bass staff.

P S A L M L X V H .

N E W Y O R K T U N E .

**T**O bless thy chosen race,  
In mercy, Lord, incline ;  
And cause the brightness of thy face  
On all thy Saints to shine.

That so thy wond'rous ways,  
May thro' the world be known ;  
Whilst distant lands their tribute pay,  
And thy salvation own.

Let differing nations join,  
To celebrate thy fame ;  
Let all the world, O Lord, combine  
To praise thy glorious name.

O let them shout and sing,  
With joy and pious mirth,  
For thou, the righteous Judge and King,  
Shalt govern all the Earth.

P S A L M L X X I .

S t . N I C H O L A S T U N E .

**I**N thee, I put my steadfast trust.  
Defend me, Lord, from shame ;  
Incline thine ear, and save my soul,  
For righteous is thy name.

Be thou my strong abiding place,  
To which I may resort,  
'Thy goodness 'tis that keeps me safe ;  
Thou art my rock and fort.

Thy constant care did safely guard,  
My tender infant days :  
Thou took'st me from my mother's womb,  
To sing thy constant praise.

P S A L M LXXII.

B E D F O R D T U N E.

**T**HE mem'ry of Christ's glorious name,  
Through endless years shall run;  
His spotless fame shall shine as bright,  
And spotless as the sun.

In him the nations of the world,  
Shall be compleatly blest;  
And his unbounded happiness  
By every tongue confest.

Then blest be God, the mighty Lord,  
The God whom Isr'el fears:  
Who only wond'rous in his works,  
Beyond compare appears.

P S A L M LXXXI.

P R O P E R, 8<sup>th</sup> T U N E.

**T**O God, our never failing strength.  
With loud applauses sing;  
And jointly make a cheerful noise,  
To Jacob's awful King.

Compose a hymn of praise, and touch  
Your instruments of joy,  
Let psalteries and pleasant harps,  
Your grateful skill employ.

Let trumpets at the great new Moon,  
Their joyful voices raise,  
To celebrate th' appointed time,  
The solemn day of praise.

For this a statute was of old,  
Which Jacob's God decreed,  
To be with pious care observ'd,  
By Isr'els chosen seed.

81<sup>st</sup> Psalm

Mr. Allifon.

6 8 66/4

56 6 6 6 6 4

6 6 7 4 3

566 8 6 6 5

## Weston Favel.

First system of musical notation for 'Weston Favel'. The piece is in G major (two sharps) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with some chords. Fingering numbers 6, 6, and 6 are indicated below the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has chords and single notes. Fingering numbers 6 7 8, 6, and 4 3 are indicated below the left hand.

Third system of musical notation. The right hand continues the melodic line. The left hand has chords and single notes. The text 'no Chords' is written below the first measure of the left hand. Fingering numbers 6 5 6, 7 7, and 6 6 are indicated below the left hand.

Fourth system of musical notation. The right hand continues the melodic line. The left hand has chords and single notes. Fingering numbers 6, 6, 7 5 6 6, 6 6 4 3, and 5 are indicated below the left hand.

PSALM LXXAIV. PART I.  
WESTONFAVEL TUNE.

O God of Hosts, the mighty Lord,  
How lovely is the place,  
Where thou inthron'd in glory shew'st  
The brightness of thy face?

Our longing souls faint with desire  
To view thy blest abode:  
My panting heart and flesh cry out  
For thee, the the living God.

O Lord of Hosts, my King and God,  
How highly blest are they!  
Who in thy temple always dwell,  
And there thy praise display!

Thrice happy they, whose choice has thee  
Their sure protection made;  
Who long to tread the sacred paths,  
That to thy dwelling lead!

PART II. *St. Ann's Tune.*

O Lord, the mighty God of Hosts,  
My humble suit regard,  
Thou God of Jacob, let my pray'r  
Before thy throne be heard.

For in thy courts one single day  
'Tis better to attend,  
Than, Lord, in any place besides  
A thousand days to spend.

Much rather in God's house will I  
The meanest office take,  
Than in the wealthy tents of sin,  
My pompious dwelling make.

PSALM LXXXVI. PART I.

CHARLOTTE TUNE.

**T**O my complaint, O Lord my God,  
Thy gracious ear incline;  
Hear me, distrest and distitute  
Of all relief but thine.

Do thou, O God, preserve my soul,  
That does thy name adore;  
Thy servants keep, and him, whose trust  
Relies on thee, restore.

To me, who daily thee invoke,  
Thy mercy, Lord, extend;  
Refresh thy servant's soul, whose hopes  
On thee alone depend.

Thou, Lord, art good, not only good,  
But prompt to pardon too;  
Of plenteous mercy to all those,  
Who for thy mercy sue.

PSALM LXXXVI. PART II.

STROUDWATER TUNE.

**T**O my repeated humble pray'r,  
O Lord; attentive be;  
When troubl'd, I on thee will call,  
O hear and answer me.

Among the Gods, there's none like thee,  
O Lord, alone divine!

To thee, as much inferior they,  
As are their works to thine.

Therefore their great creator, thee  
The nations shall adore;

Their long misguided pray'rs and praise,  
To thy blest name restore.



Charlotte .

M<sup>r</sup>. Dupuis .

First system of musical notation for 'Charlotte'. It consists of a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The melody in the treble staff begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff accompaniment starts with a half note G3, a quarter note A3, and a half note B3. Fingering numbers are present below the bass staff: 6 6 6 4 2 6 5 6 6 4 6.

Second system of musical notation for 'Charlotte'. It consists of a treble clef staff and a bass clef staff. The key signature has two flats, and the time signature is 3/2. The melody in the treble staff continues with a quarter note C5, a quarter note B4, and a half note A4. The bass staff accompaniment continues with a half note G3, a quarter note A3, and a half note B3. Fingering numbers are present below the bass staff: 5 6 7 6 6 6 - 5 6 6 5.

Stroudwater .

First system of musical notation for 'Stroudwater'. It consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/2. The melody in the treble staff begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass staff accompaniment starts with a half note G3, a quarter note A3, and a half note B3. Fingering numbers are present below the bass staff: 6 7 6 6.

Second system of musical notation for 'Stroudwater'. It consists of a treble clef staff and a bass clef staff. The key signature has two sharps, and the time signature is 3/2. The melody in the treble staff continues with a quarter note C5, a quarter note B4, and a half note A4. The bass staff accompaniment continues with a half note G3, a quarter note A3, and a half note B3. Fingering numbers are present below the bass staff: 6 7 6 4 2 6 6 6 6 6.

Barnabas .

Mr. Soaper.

6 6 6 6 5 4 3 # 6 7 #

6 6 5 6 5 4 3

Huddersfield.

Rev<sup>d</sup> Mr. Madau.

5 6 5 6 6 4 # 6 6 5 6 - 6 6  
3 4 3 4 #

6 6 6 4 3 7 6 6 6 5 4 3

PSALM LXXXVI. PART III.

St. BARNIBAS TUNE.

**T**EACH me thy way, O Lord, and I

From truth shall ne'er depart:

In rev'ence to thy sacred name,

Devoutly fix my heart.

Thee will I praise, O Lord, my God,

Praise thee with heart sincere;

And to thy everlasting name,

Eternal trophies rear.

Thy boundless mercy shewn to me,

Transcends my pow'r to tell;

For thou, my Saviour, hast redeem'd

My precious from hell.

PSALM XC.

HUDDERSFIELD TUNE.

**O**LORD, the Saviour and defence,

Of us thy chosen race;

From age to age thou still hast been,

Our sure abiding place.

Before thou brough'st the mountains forth,

Or th' Earth and world did'st frame;

Thou always wert the mighty God,

And ever art the same.

Thou turnest man, O Lord to dust,

Of which he first was made;

And when thou speak'st the word,—Return,

'Tis instantly obey'd.

For in thy sight a thousand years,

Are like a day that's past;

Or like a watch in dead of night,

Whose hours unminded waste.

PSALM

## P S A L M XCII.

## BEDFORD TUNE.

**H**OW good and pleasant must it be,  
 To thank the Lord most high,  
 And with repeated hymns of praise,  
 His name to magnify!

With ev'ry morning's early dawn,  
 His goodness to relate;  
 And of his constant truth each night,  
 The glad effects repeat.

To ten-string'd instruments we'll sing,  
 With tuneful psalt'ries join'd;  
 And to the harp with solemn sound,  
 For sacred use design'd.

For thro' thy wond'rous works, O Lord,  
 Thou mak'st my heart rejoice;  
 The thoughts of them shall make me glad,  
 And shout with cheerful voice.

## P S A L M XCV.

## HAMMERSMITH TUNE.

**O** COME, loud anthems let us sing,  
 Loud thanks to our Almighty King,  
 For we our voices high should raise,  
 When our salvation's rock we praise.  
 Into his presence let us haste,  
 To thank him for his favour past:  
 To him address in joyful songs,  
 The praise that to his name belongs.

## G L O R I A P A T R I.

**P**RAISE God, from whom all blessings flow,  
 Praise him all creatures here below:  
 Praise him above, angelic host:  
 Praise Father, Son, and Holy Ghost.

Bedford.

M<sup>r</sup>.Wheal.

6 6 6 7 6 6 5 4

6 6 6 6 6 5 4 3

HammerSmith.

M<sup>r</sup>.Dupuis.

6 6 6 5 4 3 6 6 6 5

4 2 - 6 - 7 4 2 6 7 6 6 5 4 3

Hanover

Mr Handel

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/2 time. The music features a sequence of eighth and quarter notes, with a final double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/2 time. The music features a sequence of eighth and quarter notes. A '6' with a slash is written below the bass staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/2 time. The music features a sequence of eighth and quarter notes. A '6' with a slash is written below the bass staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/2 time. The music features a sequence of eighth and quarter notes. A '6' is written below the bass staff.

PSALM XCVIII.  
HANOVER TUNE.

**O** SING a new song,  
And found an alarm  
In Christ, who has done  
Vast deeds of amaze;  
With his mighty prowess,  
And God's holy arm,  
He has prov'd victorious  
O'er wonder and praise.

The Lord has made known  
His mervellous grace,  
To save the whole world,  
Submitting to view  
His virtue and merits,  
Throughout the wide space,  
Of service and empire,  
To Gentile and Jew.

His mercy and truth  
For us he hath shewn,  
Rememb'ring his oath  
With Abraham his friend;  
Of gospel salvation,  
Good tidings have shown,  
From Dan to Beerseba,  
And to the world's end.

G L O R I A P A T R I.

**B**Y Angels in Heaven,  
Of ev'ry degree,  
And Saints upon Earth,  
All praise be address'd,  
To God in three Persons,  
One God ever bléss'd  
As it has been, now is,  
And always shall be.

PSALM XCVIII.  
BURFORD TUNE.

**S**ING to the Lord a new-made song,  
Who wond'rous things has done:  
With his right-hand and holy arm,  
The conquest he has won.

Th' Lord has thro' th' astonish'd world  
Display'd his saving might,  
And made his righteous acts appear,  
In all the heathens sight.

Of Isr'el's house his love and truth,  
Have ever mindful been;  
Wide Earth's remotest parts the pow'r  
Of Isr'el's God has seen.

Let therefore Earth's inhabitants,  
Their chearful voices raise;  
And all with universal joy  
Resound their Maker's praise.

PSALM XCIX.

St. DAVID'S TUNE

**J**EHOVAH reigns, let therefore all  
The guilty nations quake;  
On Cherub's wings he sits enthron'd,  
Let Earth's foundation shake.

On Sion's hill he keeps his court,  
His palace makes her tower's;  
Yet thence his sov'reignty extends  
Supreme o'er earthly pow'rs.

Let therefore all with praise address  
His great and dreadful name!  
And with his unresisted might,  
His holiness proclaim.



Burford .

M<sup>r</sup>. Wheal .

First system of musical notation for Burford and M. Wheal. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a 3/2 time signature. The bass staff begins with a bass clef and a 3/2 time signature. The music consists of two measures, each with a repeat sign. The first measure contains a series of notes with various accidentals. The second measure contains notes with a sharp sign and a 65/43 ratio indicated below.

Second system of musical notation for Burford and M. Wheal. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef. The bass staff begins with a bass clef. The music consists of two measures, each with a repeat sign. The first measure contains notes with various accidentals. The second measure contains notes with a sharp sign and a 65/43 ratio indicated below.

S<sup>t</sup>. Davids .

M<sup>r</sup>. Ravenscroft .

First system of musical notation for S. Davids and M. Ravenscroft. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music consists of two measures, each with a repeat sign. The first measure contains notes with various accidentals. The second measure contains notes with a sharp sign and a 65/43 ratio indicated below.

Second system of musical notation for S. Davids and M. Ravenscroft. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef. The bass staff begins with a bass clef. The music consists of two measures, each with a repeat sign. The first measure contains notes with various accidentals. The second measure contains notes with a sharp sign and a 65/43 ratio indicated below.

Savoy.

100 Pfalm Proper.

D<sup>r</sup>. Bowland.

5 6 6 6 6 6

6 6 7 6

York.

6 7 5 6 6 6 #

6 7 5 6 6 6 5

P S A L M C.  
S A V O Y T U N E.

**W**ITH one consent let all the earth,  
To God their chearful voices raise;  
Glad homage pay with awful mirth,  
And sing before him songs of praise.

Convinc'd that he is God alone,  
From whom both we and all proceed;  
We, whom he chuses for his own,  
The flock that he vouchsafes to feed.

O enter then his temple gate,  
Thence to his court devoutly press;  
And still your grateful hymns repeat,  
And still his name with praises bless.

For he's the Lord supremely good,  
His mercy is for ever sure:  
His truth which always firmly stood,  
To endless ages shall endure.

P S A L M CII.  
Y O R K T U N E.

**W**HEN I pour out my soul in pray'r,  
Do thou, O Lord, attend;  
To thy eternal throne of grace,  
Let my sad cry ascend.

My days, just hast'ning to their end,  
Are like an eve'ning shade;  
My beauty does like wither'd grass,  
With waning lustre fade.

But thy eternal state, O Lord,  
No length of time shall waste:  
The mem'ry of thy wond'rous works,  
From age to age shall last.

## A N G E L S O N G T U N E

**T**HOU for a moment hid'st thy face,  
 The num'rus ranks of creatures mourn:  
 Thou tak'st their breath, all nature's race,  
 Forthwith to mother earth return.  
 Again thou fend'st thy spirit forth,  
 To inspire the mass with vital seed:  
 Nature's restor'd, and parent-earth,  
 Smiles on her new created breed.  
 Thus thro' successive ages stands,  
 Firm fixt, thy providential care;  
 Pleas'd with the work of thine own hands,  
 Thou dost the wastes of time repair.

## P S A L M C V.

## O X F O R D T U N E

**O** Render thanks, and bless the Lord,  
 Invoke his sacred name;  
 Acquaint the nations with his deeds,  
 His matchless deeds proclaim.  
 Sing to his praise in lofty hymns,  
 His wond'rous works rehearse:  
 Make them the theme of your discourse,  
 And subject of your verse.  
 Rejoice in his almighty name,  
 Alone to be ador'd;  
 And let their hearts o'erflow with joy,  
 That humbly seek the Lord.  
 Seek ye the Lord; his saving strength,  
 Devoutly still implore:  
 And where he's ever present, seek  
 His face for evermore,

Angels Song.

D<sup>r</sup> Gibbons

Oxford.

M<sup>r</sup> Dupuis.

Angels Song.

D<sup>r</sup> Gibbons

65  
43

76 43

Oxford.

M<sup>r</sup> Dupuis.

6 56 6 5 65  
+ 5 +3

76 # + #  
6 65 +3

ANGEL SONG TUNE

**O** Render thanks to God above,  
The fountain of eternal love;  
Whose mercy firm thro' ages past,  
Has stood, and shall for ever last.

Who can his mighty deeds express,  
Not only vast, but numberless?  
What mortal eloquence can raise,  
His tribute of immortal praise?

Happy are they, and only they,  
Who from thy judgments never stray;  
Who knows what's right, not only so  
But always practice what they know.

Extend to me that favor, Lord,  
Thou to thy chosen dost afford;  
When thou return'st to set them free,  
Let thy salvation visit me.

P S A L M CVIII.

OXFORD TUNE

**O** God, my heart is fully bent,  
to magnify thy name;  
My tongue with chearful songs of praise,  
Shall celebrate thy fame.

Awake, my lute! nor thou, my harp,  
Thy warbling notes delay;  
Whilst I with early hymns of joy,  
Prevent the dawning day.

To all the list'ning tribes, O Lord,  
Thy wonders I will tell!  
And to those nations sing thy praise,  
That round about us dwell.

## P S A L M CXI.

## I S L I N G T O N T U N E.

**P**RAISE ye the Lord, our God to praise,  
 My soul her utmost pow'r shall raise;  
 With private friends, and in the throng  
 Of saints his praise shall be my song.

His works, for greatness, tho' renown'd,  
 His wond'rous works with ease are found;  
 By those who seek for them aright,  
 And in the pious search delight.

His works are all of matchless fame,  
 And universal glory claim;  
 His truth, confirm'd thro' ages past  
 Shall to eternal ages last.

By precepts he hath us enjoin'd,  
 To keep his wond'rous works in mind;  
 And to posterity record,  
 That good and gracious is our Lord.

## P S A L M CXII.

## B R O M P T O N T U N E.

**T**HAT man is blest who stands in awe  
 Of God, and loves his sacred law:  
 His seed on earth shall be renown'd,  
 And with successive honours crown'd.

His house the seat of wealth shall be,  
 An inexhausted treasury;  
 His justice, free from all decay,  
 Shall blessings to his heirs convey.

The soul that's fill'd with virtues light,  
 Shines brightest in affliction's night;  
 To pity the distress'd inclin'd,  
 As well as just to all mankind.



Islington.

Musical score for 'Islington' in 3/4 time. The piece consists of two systems of two staves each. The first system includes a treble staff with a melody and a bass staff with accompaniment and figured bass notation. The second system continues the piece with similar notation. The figured bass notation in the first system includes: 67 8 3 3 3 6, 6 4 5 5 #.

Brompton.

M.<sup>r</sup> Dupuis.

Musical score for 'Brompton' by M. Dupuis in common time (C). The piece consists of two systems of two staves each. The first system includes a treble staff with a melody and a bass staff with accompaniment and figured bass notation. The second system continues the piece with similar notation. The figured bass notation in the first system includes: 6 4 3 6 7 4 6 3.

Yarmouth

M<sup>r</sup>. Carey .

First system of musical notation. Treble clef, key signature of one sharp (F#), and 3/2 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. A large brace on the left side of the first two staves is labeled with a large 'S'. The bass line includes the figures '6 5' and '6 5 / 4 3'.

Second system of musical notation. Treble clef, key signature of one sharp (F#), and 3/2 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. A large brace on the left side of the first two staves is labeled with a large 'S'. The bass line includes the figures '6', '6', '6', and '6 / 4'.

Third system of musical notation. Treble clef, key signature of one sharp (F#), and 3/2 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The bass line includes the figures '6', '6', a long horizontal line, and '7 6 5 6'.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), and 3/2 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The bass line includes the figures '5 / 3', '6 / 5', '6 6', '6', '6 / 4', and '5 / 3'.

## P S A L M CXIII.

## Y A R M O U T H T U N E.

**Y**E faints and servants of the Lord,  
 The triumphs of his name record,  
 His sacred name for ever blefs;  
 Where'er the circling Sun displays  
 His rising beams or setting rays  
 Due praise to his great name address.

God, thro' the world extends his sway,  
 The regions of eternal day,  
 But shadows of his glory are;  
 To him, whose majesty excels,  
 Who made the Heav'n wherein he dwells,  
 Let no created pow'r compare.

Tho' 'tis beneath his state to view,  
 In highest Heav'n what Angels do,  
 Yet he to Earth vouchsafes his care;  
 He takes the needy from his cell,  
 Advancing him in courts to dwell,  
 Companion to the greatest there.

## G L O R I A P A T R I.

**T**O Father, Son, and Holy Ghost,  
 The God whom Heav'n's triumphant Host,  
 And suffering Saints on Earth adore,  
 Be glory, as in ages past,  
 As now it is, and so shall last  
 When time itself exists no more,

## P S A L M CXV.

## B U R F O R D T U N E

**O** Isr'el, make the Lord your trust,  
 Who is your help and shield;  
 Priests, Levites, trust in him alone,  
 Who only help can yield.

Let all, who truly fear the Lord,  
 On him they fear, rely;  
 Who them in danger can defend,  
 And all their wants supply.

Of us he oft has mindful been,  
 And Isr'el's house will bless;  
 Priests, Levites, profelytes, ev'n all,  
 Who his great name confess.

On you, and on your heirs, he will,  
 Increase of blessings bring;  
 Thrice happy you, who fav'rites are,  
 Of this Almighty King.

## P S A L M CXVI.

## W H I T F O N T U N E

**B**UT what return to him shall I,  
 For all his goodness make?  
 I'll praise his name, and with glad zeal,  
 The cup of blessing take.

To thee I'll off'rings bring of praise,  
 And whilst I bless thy name;  
 The just performance of my vows,  
 To all thy Saints proclaim.

They in Jerusalem shall meet,  
 And in thy house shall join;  
 To bless thy name with one consent,  
 And mix their songs with mine.

Burford .

Mr. Wheal .

First system of musical notation for Burford and Mr. Wheal. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/2. The music features a melody in the treble and a bass line in the bass. There are four sharp signs (#) in the bass line, corresponding to the notes F#, C#, G#, and D#. The system ends with a double bar line and the number 43.

Second system of musical notation for Burford and Mr. Wheal. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system. There are four sharp signs (#) in the bass line, corresponding to the notes F#, C#, G#, and D#. The system ends with a double bar line.

St. Davids .

Mr. Ravenscroft .

First system of musical notation for St. Davids and Mr. Ravenscroft. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature has one flat (B-flat). The music features a melody in the treble and a bass line in the bass. There are three sharp signs (#) in the bass line, corresponding to the notes F#, C#, and G#. The system ends with a double bar line.

Second system of musical notation for St. Davids and Mr. Ravenscroft. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system. There are three sharp signs (#) in the bass line, corresponding to the notes F#, C#, and G#. The system ends with a double bar line.

Barnabas .

M<sup>r</sup> Soaper.

First system of musical notation for 'Barnabas'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and rests. The bass staff contains a bass line with notes and rests. Below the bass staff, there are fingering numbers: 6, 6, 6, 6, 5, 4, 3, #, 6, 7, #.

Second system of musical notation for 'Barnabas'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and rests. The bass staff contains a bass line with notes and rests. Below the bass staff, there are fingering numbers: 6, 6, 5, 6, 6, 5, 4, 3.

Huddersfield.

Rev<sup>d</sup> Mr<sup>s</sup> Madan.

First system of musical notation for 'Huddersfield'. It consists of a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The treble staff contains a melody with notes and rests. The bass staff contains a bass line with notes and rests. Below the bass staff, there are fingering numbers: 5, 6, 5, 6, 6, #, 6, 6, 5, 6, -6, 6, 3, 4, 3, 4, #.

Second system of musical notation for 'Huddersfield'. It consists of a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The treble staff contains a melody with notes and rests. The bass staff contains a bass line with notes and rests. Below the bass staff, there are fingering numbers: 6, 6, 6, 4, 3, 6, 6, 6, 5, 4, 3.

## P S A L M CXVII.

St. BARNABAS TUNE

WITH chearful notes let all the Earth,  
 To Heav'n their voices raise;  
 Let all, inspir'd with Godly mirth,  
 Sing solemn hymns of praise.

God's tender mercy knows no bound:  
 His truth shall ne'er decay;  
 Then let the willing nations round,  
 Their grateful tribute pay.

## G L O R I A P A T R I.

To Father, Son, and Holy Ghost,  
 The God whom we adore;  
 Be glory, as it was, is now,  
 And shall be evermore.

P S A L M CXVIII. (*Proper for Easter-Day.*)

H U D D E R S F I E L D T U N E

GOD, by his own resistless pow'r,  
 Has endless honor won:  
 The saving strength of his right-hand,  
 Amazing works has done.

That which the builders once refus'd,  
 Is now the corner stone;  
 This is the wond'rous work of God,  
 The work of God alone.

This Day is God's——let all the land,  
 Exalt their chearful voice;  
 Lord, we beseech thee, save us now,  
 And make us still rejoice.

## P S A L M CXIX.

## B E D F O R D T U N E.

**H**OW blest are they, who always keep,  
 The pure and perfect way ;  
 Who never from the sacred paths,  
 Of God's commandments stray !

How blest ! who to his righteous laws,  
 Have still obedient been ;  
 And have with fervent humble zeal,  
 His favour fought to win.

Such men their utmost caution use,  
 To shun each wicked deed ;  
 But in the path which he directs,  
 With constant zeal proceed.

## P A R T II.

## St. M A G N U S T U N E.

Thou strictly hast enjoin'd us, Lord,  
 To learn thy sacred will ;  
 And all our diligence employ,  
 Thy statutes to fulfill.

O then, that thy most holy will,  
 Might o'er my ways preside ;  
 And I the course of all my life,  
 By thy direction guide.

Then with assurance should I walk,  
 From all confusion free :  
 Convinc'd, with joy, that all my ways  
 With thy commands agree.



## Westminster New.

4 3    6 4    6 5    5    6 8 4 3    6 5    4 3

3 4 #    5    6 5    4 3    6 4    6 #    4 #

## St. James's.

6    6 7    #    #

6 6    9 #    6

Bedford.

Mr. Wheal.

First system of musical notation for 'Bedford. Mr. Wheal.' It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/2. The melody is written in the treble clef, and the bass line is in the bass clef. There are two measures in each part, separated by a double bar line. Below the bass line, there are fingerings: '6 6 6' under the first measure and '7 6 6 4 3' under the second measure.

Second system of musical notation for 'Bedford. Mr. Wheal.' It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat) and the time signature is 3/2. The melody is written in the treble clef, and the bass line is in the bass clef. There are two measures in each part, separated by a double bar line. Below the bass line, there are fingerings: '6 6 6' under the first measure and '6 4 3' under the second measure.

St. Magnus.

Mr. Jer. Clark.

First system of musical notation for 'St. Magnus. Mr. Jer. Clark.' It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#) and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. There are two measures in each part, separated by a double bar line. Below the bass line, there are fingerings: '6 6' under the first measure and '6' under the second measure.

Second system of musical notation for 'St. Magnus. Mr. Jer. Clark.' It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#) and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. There are two measures in each part, separated by a double bar line. Below the bass line, there are fingerings: '6 6 6' under the first measure and '5 # 6 4' under the second measure.

P S A L M CXXI.

WESTMINSTER NEW TUNE.

**T**O Sion's hill I lift my eyes,  
From thence expecting aid ;  
From Sion's hill and Sion's God,  
Who Heav'n and Earth has made.

Then thou, my soul, in safety rest,  
Thy guardian never sleeps :  
His watchful care that Ifr'el guards,  
His faints securely keeps.

Shelter'd beneath th' Almighty's wings.  
They shall securely rest ;  
Nor Sun nor Moon, their time or peace,  
Shall day or night molest.

P S A L M CXXV.

St JAMES's TUNE.

**W**H O place on Sion's God their trust ;  
Like Sion's rock shall stand ;  
Like her immoveable be fixt,  
By his almighty hand.

Look how the hills on ev'ry side,  
Jerusalem enclose ;  
So stands the Lord around his faints,  
To guard them from their foes.

The wicked may afflict the just,  
But ne'er too long oppress ;  
Nor force him by despair to seek,  
Base means for his redress .

Be good, O righteous God to those,  
Who righteous deeds affect ;  
The heart that innocence retains,  
Let innocence protect.

P S A L M CXXX.

St. BRIDGET'S TUNE.

**F**ROM lowest depths of woe,  
To God I sent my cry ;  
Lord, hear my supplicating voice,  
And graciously reply.

Should'st thou severely judge,  
Who can the trial bear?—  
But thou forgiv'st, least we despond  
And quite renounce thy fear.

My soul with patience waits  
For thee the living Lord ;  
My hopes are on thy promise built,  
Thy never-failing word.

My longing eyes look out,  
For thy enliv'ning ray ;  
More duly than the morning watch,  
To spy the dawning day.

P S A L M CXXXIV.

CHARLOTTE TUNE.

**B**LESS God, ye servants that attend,  
Upon his solemn state ;  
That in his temple, night by night,  
With humble reverence wait.

Within his house, lift up your hands,  
And bless his holy name ;  
From Sion bless thy Ifr'el Lord,  
Who Heav'n and Earth did frame.

G L O R I A P A T R I.

To Father, Son, and Holy Ghost,  
The God whom we adore ;  
Be glory ; as it was, is now,  
And shall be evermore.

Bridget.

D<sup>r</sup>. Howard.

First system of musical notation for Bridget and D. Howard. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time (C). The bass staff includes figured bass notation: 6, 6 4 #, 6, 6 4 5 3.

Second system of musical notation for Bridget and D. Howard. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time (C). The bass staff includes figured bass notation: #, 6 #.

Charlotte.

M<sup>r</sup>. Dupuis.

First system of musical notation for Charlotte and M. Dupuis. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/2 time. The bass staff includes figured bass notation: 6 6 6 4 2, 6, 6 4, 6.

Second system of musical notation for Charlotte and M. Dupuis. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/2 time. The bass staff includes figured bass notation: 5 6 3 4 b7 5, 6, 6, 6 - 5 6 6 5 4 3.

81<sup>st</sup> Psalm

M<sup>r</sup>. Allifon.

6 8 6 6 4

5 6 6 6 6 6 5 4

6 6 7 4 3

5 6 6 8 6 6 5

P S A L M CXXXV.

P R O P E R 81st. T U N E.

**O** Praise the Lord, with one consent,  
And magnify his name;  
Let all the servants of the Lord,  
His worthy praise proclaim.

Praise him all ye, that in his house,  
Attend with constant care;  
With those that to his utmost courts,  
With humble zeal repair.

For this our truest int'rest is,  
Glad hymns of praise to sing;  
And with loud songs to bless his name,  
A most delightful thing.

For God his own peculiar choice,  
The just and upright makes;  
And all who're virtuous for his own,  
Most valu'd treasure takes.

P A R T II.

That God is great, we often have,  
By glad experience found,  
And seen how he with wond'rous pow'r;  
And majesty is crown'd.

For he with unresisted strength,  
Performs his sov'reign will;  
In Heav'n and Earth, and wat'ry stores;  
That Earth's deep caverns fill.

PSALM CXXXVI.

P R O P E R 148th. TUNE.

**T**O God, the mighty Lord,  
Your joyful thanks repeat;  
To him due praise afford,  
As Good as he is Great.  
For God does prove  
Our constant Friend;  
His boundless Love shall never end.

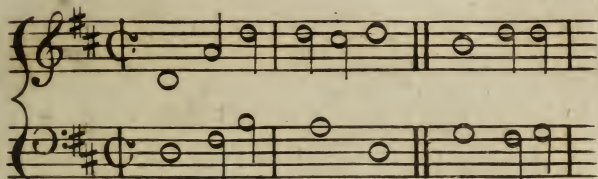
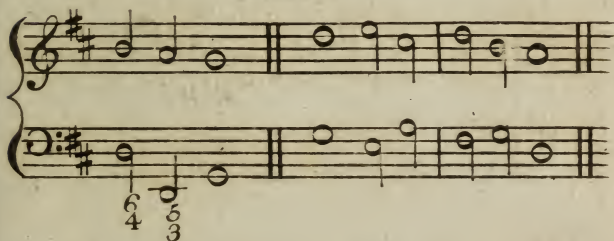
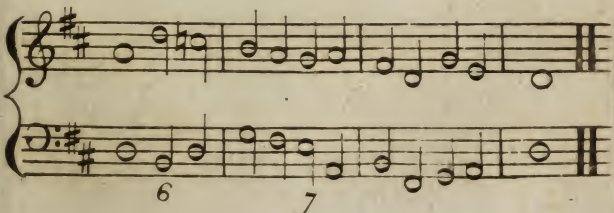
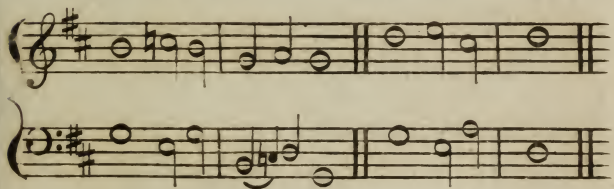
To him, whose wond'rous Pow'r  
All other Gods obey;  
Whom earthly Kings adore,  
This grateful Homage pay.  
For God, &c.

By his almighty hand  
Amazing works are wrought;  
The Heav'n's by his command,  
Were to perfection brought.  
For God, &c.

To God the Father, Son  
And Spirit ever blest,  
Eternal three in one,  
All worship be address,  
As heretofore  
It was, is now  
And shall be so  
Forever more.



## 148 Pfalm

M<sup>r</sup>. Kirby.6 5  
4 36 5  
4 3

6

7

## Weston Favel.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and 3/4 time signature. The bass line includes fingerings: 6, 6, 6.

Second system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The bass line includes fingerings: 6 7 8, 6, and 4 3.

Third system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The bass line includes fingerings: 6 5 6, 7 7, and 6 6. The text "no Chords" is written below the first measure of the bass line.

Fourth system of musical notation. Treble clef, key signature of two sharps, and 3/4 time signature. The bass line includes fingerings: 6, 6, 7 5 6 6, 6 6 3, and 5 4 3.

P S A L M CXXXVIII.

W E S T O N F A V E L T U N E.

WITH my whole heart, my God and King,  
Thy praise I will proclaim ;  
Before the World with joy I'll sing,  
And blefs thy holy name.

I'll worship at thy sacred feat,  
And with thy love inspir'd :  
The praises of thy truth repeat,  
O'er all thy works admir'd.

Thou graciously inclin'd'st thine ear,  
To all who to thee cry ;  
And when our souls are press'd with fear  
Dost inward strength supply.

Therefore shall all thy humble saints,  
Thy name with praise pursue ;  
Who by thy mercies stand convinc'd,  
That all thy works are true.

They all thy wond'rous ways, O Lord,  
With chearful songs shall blefs ;  
And all thy glorious acts record,  
Thy awful pow'r confefs.

G L O R I A P A T R I.

Glory to that blest three in one,  
The God whom we adore ;  
As was and is and shall be done,  
When time shall be no more.

## P S A L M CXXXIX.

## R O C H F O R D T U N E.

**T**HOU, Lord by strictest search has known  
 My rising up, and sitting down :  
 My secret thoughts are known to thee,  
 Known long before conceiv'd by me-

Thine eye, my bed and path surveys,  
 My public haunts, and private ways ;  
 Thou know'st what'tis my lips would vent,  
 My yet unutter'd words intent.

Surrounded by thy pow'r I stand,  
 On ev'ry side I find thy hand :  
 O skill, for human reach too high !  
 Too dazzling bright for mortal eye !

## P A R T II.

## B R O M P T O N T U N E.

O could I so perfidious be,  
 To think of once deserting thee !  
 Where, Lord, could I thy influence shun,  
 Or whether from thy presence run ?

If up to Heav'n I take my flight,  
 'Tis there thou dwell'st enthron'd in light ;  
 Or down to Hell's infernal plains,  
 'Tis there almighty veng'ance reigns.

If I the morning's wings cou'd gain,  
 And fly beyond the western main ;  
 Thy swifter hand would first arrive,  
 And there arrest thy fugitive.

Or should I try to shun thy sight,  
 Beneath the sable wings of night ;  
 One glance from thee, one piercing ray,  
 Would kindle darkness into day.

## Rochford.

First system of the Rochford piece. The treble clef staff is in G major (one sharp) and 3/4 time. The bass clef staff is in G major and 3/4 time. The bass line includes figured bass notation: 6 8, 6 4 3, 6 6 4 3.

Second system of the Rochford piece. The treble clef staff continues with melodic lines. The bass clef staff includes figured bass notation: 6, 6 6 4 3.

## Brompton.

M<sup>r</sup>. Dupuis.

First system of the Brompton piece. The treble clef staff is in B-flat major (two flats) and common time (C). The bass clef staff is in B-flat major and common time. The bass line includes figured bass notation: 6, + 3, 6, 7 4 3.

Second system of the Brompton piece. The treble clef staff continues with melodic lines. The bass clef staff includes figured bass notation: 6 7, 6 8 7 6 5 4 3, 5, 6 5, 6 6 6 5 4 3.

St. Anns.

Dr. Croft.

First system of musical notation for 'St. Anns' by Dr. Croft. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with the same key signature and time signature. The treble staff contains two measures of music, each marked with an *h* above the staff. The bass staff contains two measures of music, with a '6' below the first measure and a '6 5' below the second measure.

Second system of musical notation for 'St. Anns' by Dr. Croft. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with the same key signature and time signature. The treble staff contains two measures of music, each marked with an *h* above the staff. The bass staff contains two measures of music, with '56 76 #' below the first measure and '6 5 4' below the second measure.

Windfor

Mr. Ravenscroft.

First system of musical notation for 'Windfor' by Mr. Ravenscroft. It consists of two staves: a treble clef staff with a common time signature (C) and a key signature of one sharp (F#), and a bass clef staff with a common time signature (C) and a key signature of one sharp (F#). The treble staff contains two measures of music. The bass staff contains two measures of music, with '56 ..' below the first measure and '6' below the second measure.

Second system of musical notation for 'Windfor' by Mr. Ravenscroft. It consists of two staves: a treble clef staff with a common time signature (C) and a key signature of one sharp (F#), and a bass clef staff with a common time signature (C) and a key signature of one sharp (F#). The treble staff contains two measures of music. The bass staff contains two measures of music, with '6 76 #' below the first measure.

## P S A L M CXLII.

St. A N N 's T U N E.

**T**O thee, O Lord, my cries ascend,  
 O haste to my releife,  
 And with accustom'd pity hear,  
 The accents of my grief.

Instead of off'rings, let my pray'r,  
 Like morning incense rise ;  
 My lifted hands supply the place,  
 Of Ev'ning sacrifice.

From hasty language curb my tongue,  
 And let a constant guard ;  
 Still keep the portal of my lips,  
 With wary silence bar'd.

## P S A L M CXLIII.

W I N D S O R T U N E.

**L**ORD, hear my pray'r, and to my cry,  
 Thy wonted audience bend ;  
 In thy accustom'd faith and truth,  
 A gracious answer send.

Nor at thy strict tribunal bring,  
 Thy servant to be tried ;  
 For in thy sight, no living man,  
 Can e'er be justify'd

To thee my hands in humble pray'r,  
 I fervently stretch out ;  
 My Soul for thy refreshment thirsts,  
 Like land oppress'd with drought.

Thy kindness early let me hear,  
 Whose trust on thee depends ;  
 Teach me the way where I should go,  
 My Soul to thee ascends.

## P S A L M CXLV.

## L O N D O N N E W T U N E,

**T**H E E I'll extoll my God and King,  
 Thy endless praise proclaim;  
 This tribute daily will I bring,  
 And ever bless thy name.

Thou, Lord, beyond compare art great;  
 And highly to be praised;  
 Thy Majesty with boundless height,  
 Above our knowledge rais'd.

Renown'd for mighty acts thy fame,  
 To future times extends;  
 From age to age, thy glorious name,  
 Successively descends.

## P S A L M CXLVI.

## S T R O U D W A T E R T U N E.

**O** Praise the Lord, and thou, my Soul,  
 For ever bless his name;  
 His wond'rous love, while life shall last,  
 My constant praise shall claim.

On Kings, the greatest Sons of Men,  
 Let none for aid rely;  
 They cannot save in dang'rous times,  
 Nor timely help apply.

Depriv'd of breath, to dust they turn,  
 And there neglected lye;  
 And all their thoughts and vain designs,  
 Together with them die.

Then happy he, who Jacob's God,  
 For his protector takes;  
 Who still with well-plac'd hope, the Lord  
 His constant refuge makes.



London New

The first system of music for 'London New' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time (C). The melody in the upper staff begins with a quarter rest, followed by a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line follows a similar pattern, starting with a quarter rest, then D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A fermata is placed over the final D4 and D3 notes. The number '43' is written below the final bass note.

The second system of music for 'London New' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time (C). The melody in the upper staff continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line continues with quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A fermata is placed over the final D4 and D3 notes. Fingerings are indicated below the bass staff: 7# under the first D3, 6 6# 5 under the next three notes, and 6 6 5 4 3 under the final five notes.

Stroudwater

The first system of music for 'Stroudwater' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 3/2 time. The melody in the upper staff begins with a quarter rest, followed by quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line follows a similar pattern, starting with a quarter rest, then D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A fermata is placed over the final D4 and D3 notes. Fingerings are indicated below the bass staff: 7 6 under the first two notes, 6 5 under the next two notes, 6 5 4 7 under the next four notes, and 7 5 under the final two notes.

The second system of music for 'Stroudwater' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 3/2 time. The melody in the upper staff continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line continues with quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A fermata is placed over the final D4 and D3 notes. Fingerings are indicated below the bass staff: 7 6 under the first two notes, 4 2 under the next two notes, 6 6 6 under the next three notes, and 6 6 under the final two notes.

Burford .

M<sup>r</sup>. Wheal .

First system of musical notation for Burford and M. Wheal. The treble staff contains a melody with a slur over the first two measures. The bass staff contains a bass line with a slur over the first two measures. There are four sharp signs (#) under the bass staff notes in the first two measures, and a 6/5 interval sign in the third measure.

Second system of musical notation for Burford and M. Wheal. The treble staff continues the melody. The bass staff continues the bass line. There are two sharp signs (#) under the bass staff notes in the first measure, and a 6/5 interval sign in the second measure.

St. Davids .

M<sup>r</sup>. Ravenscroft .

First system of musical notation for St. Davids and M. Ravenscroft. The treble staff contains a melody. The bass staff contains a bass line. There are three 6 interval signs under the bass staff notes in the first two measures.

Second system of musical notation for St. Davids and M. Ravenscroft. The treble staff continues the melody. The bass staff continues the bass line. There are three 6 interval signs under the bass staff notes in the first two measures, and a 7 interval sign in the third measure.

## P S A L M CXLVI. PART II.

## B U R F O R D T U N E.

**T**he Lord, who made both Heav'n and Earth,  
 And all that they contain;  
 Will never quit his stedfast truth,  
 Nor make his promise vain.

The poor oppress'd from all their wants,  
 Are eas'd by his decree;  
 He gives the hungry needful food,  
 And sets the prisoners free.

By him the blind receives their sight,  
 The weak and fall'n he rears;  
 With kind regard and tender love,  
 He for the righteous cares.

The strangers he preserves from harm,  
 The Orphan kindly treats;  
 Defends the widow, and the wiles  
 Of wicked Men defeats.

## P S A L M CXLVII.

## S t D A V I D's T U N E.

**O** Praise the Lord, with hymns of joy,  
 And celebrate his fame;  
 For pleasant, good, and comely 'tis,  
 To praise his holy name.

He kindly heals the broken heart,  
 And all their wounds doth close;

He tells the number of the Stars,  
 Their several names he knows.

Great as the Lord, and Great his pow'r,  
 His wisdom hath no bound;  
 The meek he raises, and throws down  
 The wicked to the ground.

P S A L M CXLVIII.

P R O P E R 148th. T U N E.

**Y**E boundless realms of joy,  
Exalt your makers fame;  
His praise your song employ,  
Above the starry frame;  
Your voices raise ye Cherubin,  
And Seraphin to sing his praise.

Thou Moon that rules the Night,  
And Sun that guid'st the Day;  
Ye glittering Stars of light,  
To him due homage pay.  
His praise declare, ye Heav'ns above,  
And Clouds that move, in liquid air.

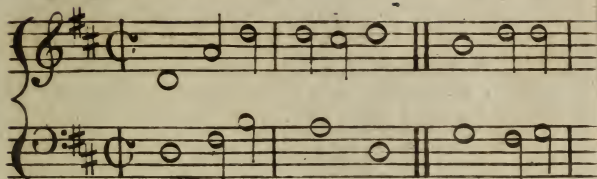
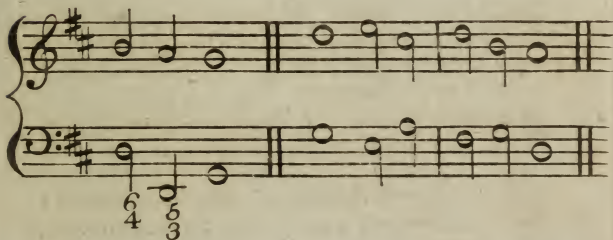
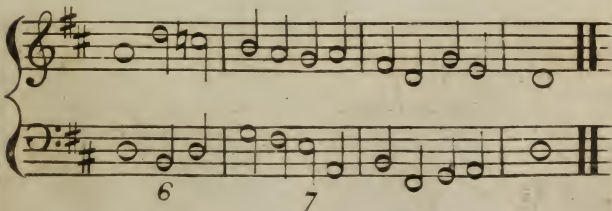
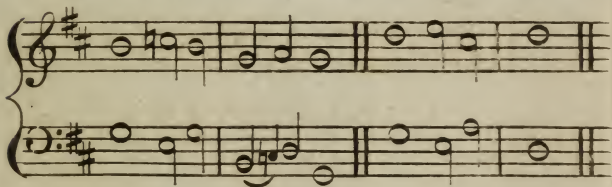
Let them adore the Lord, and praise his holy name,  
By whose almighty word, they all from nothing  
came;  
And all shall last from changes free,  
His firm decree, stands ever fast.

G L O R I A P A T R I.

To God the Father, Son,  
And Spirit ever blest,  
Eternal three in one,  
All worship be address,  
As heretofore  
It was, is now  
And shall be so  
For evermore..

PSALM

## 148 Pfalm

M<sup>r</sup>. Kirby.6 5  
4 36 5  
4 3

6

7

Hanover

Mr Handel

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/2 time. The music features a series of eighth and quarter notes, with a final double bar line.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/2 time. The music features a series of eighth and quarter notes, with a final double bar line. Below the bottom staff, there is a measure rest symbol consisting of a '6' and a 'B' with a diagonal slash.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/2 time. The music features a series of eighth and quarter notes, with a final double bar line. Below the bottom staff, there are four measure rest symbols: a sharp sign, another sharp sign, a '6' with a diagonal slash, and another '6' with a diagonal slash.

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of D major (two sharps) and 3/2 time. The music features a series of eighth and quarter notes, with a final double bar line. Below the bottom staff, there is a measure rest symbol consisting of a '6'.

P S E M CXLIV.  
H A N O V E R T U N E.

O Praise ye the Lord.  
Prepare your glad Voice.

His praise in the great  
Assembly to sing;  
In our great Creator,  
Let Isr'el rejoice;  
And children of Sion,  
Be glad in their King.  
Let them his great Name,  
Extol in the dance;  
With Timbrel and Harp,  
His praises express;  
Who always takes pleasure,  
His Saints to advance;  
And with his Salvation,  
The humble to bless.

With glory adorn'd,  
His people shall sing,  
To God, who their beds,  
With safety does shield;  
Their mouths fill'd with praises  
Of him their great King;  
While fruits of thanksgiving  
Their holiness yield.

G L O R I A P A T R I.

By Angels in Heav'n  
Of every degree,  
And Saints upon Earth,  
All praise be address'd,  
To God in Three persons,  
One God ever-bless'd;  
And it has been, now is,  
And always shall be.

## P S A L M CL.

SAVOY and HAMMERSMITH TUNES.

O Praise the Lord, in that blest place,  
 From whence his goodness largely flows;  
 Praise him in Heaven, where he his face,  
 Unveil'd, in perfect glory shews.

Praise him for all the mighty acts  
 Which he on our behalf has done;  
 His kindness this return exacts,  
 With which our praise should equal run.

Let the shrill trumpet's warlike voice,  
 Make rocks and hills his praise resound;  
 Praise him with harp's melodious noise,  
 And gentle psaltry's silver sound.

Let virgin-troops soft timbrels bring,  
 And some with grateful motion dance;  
 Let instruments of various strings,  
 With organs join'd, his praise advance.

Let them who joyful hymns compose,  
 To cymbals set their songs of praise,  
 Cymbals of common use, and those  
 That loudly sound on common days.

Let all that vital breath enjoy,  
 The breath he does to them afford,  
 In just returns of praise employ;—  
 Let ev'ry creature praise the Lord.

## G L O R I A P A T R I.

To Father, Son, and Holy Ghost,  
 To God whom earth and heaven adore,  
 Be glory, as it was of old,  
 Is now, and shall be evermore.



Hammerfmith.

M<sup>r</sup>. Dupuis.

First system of musical notation for Hammerfmith. by M. Dupuis. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C). The bass staff contains several figures: 6, 6, 65, +3, 6, 6, 6, 6.

Second system of musical notation for Hammerfmith. by M. Dupuis. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in common time (C). The bass staff contains several figures: 4/2, 6, 7, 4/2, 6, 7, 6, 65, 4/3.

or Savoy.

D<sup>r</sup>. Bowland.

First system of musical notation for or Savoy. by D. Bowland. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music is in common time (C). The bass staff contains several figures: 5, 6, 6, 6, 6, 6.

Second system of musical notation for or Savoy. by D. Bowland. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music is in common time (C). The bass staff contains several figures: 5, 6, 7, 5.

St. Mathews .

Dr. Croft.

First system of musical notation, featuring a treble clef staff and a bass clef staff. The time signature is 3/2. The music is written in a simple, homophonic style with quarter and eighth notes. The key signature has one sharp (F#).

Second system of musical notation, featuring a treble clef staff and a bass clef staff. The music continues with quarter and eighth notes. The key signature has one sharp (F#).

Third system of musical notation, featuring a treble clef staff and a bass clef staff. The music continues with quarter and eighth notes. The key signature has one sharp (F#). At the end of the bass staff, there is a measure with the notes 6, 4, and a sharp sign followed by a whole note.

Fourth system of musical notation, featuring a treble clef staff and a bass clef staff. The music continues with quarter and eighth notes. The key signature has one sharp (F#).

For EASTER DAY.

St. MATTHEW'S TUNE, (FIRST HYMN.)

SINCE Christ our Passover, is slain  
A sacrifice for all :

Let all with thankful hearts agree  
To keep the festival :

Not with the leaven, as of old,  
Of sin and malice fed ;  
But with unfeign'd sincerity,  
And truth's unleaven'd bread.

† Christ being rais'd by power divine,  
And rescu'd from the grave,  
Shall die no more, death shall on him  
No more dominion have :

‡ For that he dy'd, 'twas for our sins  
He once vouchsafed to die ;  
But that he lives, he lives to God,  
For all eternity.

§ So count yourselves as dead to sin  
But graciously restor'd,  
And made henceforth, alive to God,  
Through Jesus Christ our Lord.

To Father, Son and Holy Ghost,  
To God whom we adore,  
Be glory ; as it was, is now,  
And shall be evermore.

For

\* 1 Cor. i. 7.

† Rom. vi. 9.

‡ Ver. 10.

§ Ver. 11.

For *EASTER DAY*. (*Second Hymn*)

*EASTER HYMN TUNE.*

- 1 **J**ESUS CHRIST is ris'n to day. *Hallelujah.*  
Our triumphant Holy-day. *Hallelujah.*  
Who so lately on the Cross, *Hallelujah.*  
Suffered to redeem our loss. *Hallelujah.*
- 2 Hymns of praises let us sing,  
Unto Christ our heav'nly King;  
Who indur'd the Cross and Grave,  
Sinners to redeem and save. *Hallelujah.*
- 3 But the anguish he endur'd,  
Our salvation has procur'd.  
Now he reigns above the sky,  
Where Angels ever cry, *Hallelujah.*

For *EASTER DAY*. (*Third Hymn.*)

*St. ANN'S TUNE.*

**C**HRISt from the dead is rais'd, and made  
The first fruits of the tomb;  
For, as by man came death, by man  
Did resurrection come.

† For, as in *Adam*, all mankind  
Did guilt and death derive;  
So, by the righteousness of Christ,  
Shall all be made alive.

‡ If then ye risen are with Christ,  
Seek only how to get  
The things that are above, where Christ  
At God's right-hand is set.

To Father, Son and Holy Ghost,  
The God whom we adore,  
Be glory; as it was, is now,  
And shall be evermore.

**V E N I**

\* 1 Cor. xv. † Ver. 21. ‡ Col. iii. 1.

## Easter Hymn.

Hal - - le - lujah.

Hal - - le - lujah.

Hal - - le - lujah.

Hal - - le - lujah.

St. Mathews .

Dr. Croft.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music is written in a style characteristic of the 17th century, featuring a mix of half and quarter notes with some accidentals.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation continues with similar rhythmic and melodic patterns as the first system.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. At the end of the lower staff, there is a figured bass notation: 6 4 # -.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. A sharp sign (#) is placed below the lower staff towards the end of the system.

V E N I C R E A T O R .

WESTONFAVEL TUNE.

C O M E, Holy Ghost, Creator, come,  
Inspire the souls of thine,  
'Till ev'ry heart which thou hast made  
Is fill'd with grace divine.

Thou art the comforter, the gift,  
Of God, and fire of love;  
The everlasting spring of joy,  
And unctiōn from above.

Thy gifts are manifold, thou writ'st  
God's laws in each true heart :  
The promise of the Father, thou  
Dost heav'nly speech impart.  
Enlighten our dark souls 'till they  
Thy sacred love embrace ;  
Assist our minds, (by nature frail,)  
With thy celestial grace.

Drive far from us the mortal foe,  
And give us peace within ;  
That by thy guidance blest, we may  
Escape the snares of sin.

Teach us the Father to confess,  
And Son, from death reviv'd ;  
And with them both, The, Holy Ghost,  
Who art from both deriv'd.

With thee, O Father, therefore may,  
The Son, from death restor'd,  
And sacred comforter, one God  
Devoutly be ador'd.

As in all ages heretofore,  
Has constantly been done,  
As now it is ; and shall be so,  
When time his course has run.

H Y M N

H Y M N. (*For Christmas Day.*)

Y A R M O U T H T U N E.

**B**ETIMES, on that auspicious morn,  
When the long promis'd Christ was born;  
An Angel unto Shepherds came,  
The glorious tidings to proclaim;  
Around him heavenly splendor shone,  
Glories before them unknown.

But soon they heard his chearing voice;  
"Shepherd's. I call to you, rejoice,  
"To David's City, hast away,  
"There Christ, the Lord, is born to day;  
"Laid in a manger, there you'll find,  
"The promis'd Saviour of mankind.

Soon as the Angel made an end,  
They saw the heavenly troops descend,  
In radiant clouds, on high, they hung,  
And thus in strains Celestial sung;  
To God on high, all praise bestow,  
Peace and good will to men below.

Shall Angels sing our Saviours name,  
With loud applause his birth proclaim;  
And shall not we, with voice and heart,  
With them, in consort, join our part;  
Glory to him in praises sing,  
Who this day, did Salvation bring.



Yarmouth

Mr. Carey.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a treble clef and a common time signature 'C'. The lower staff is in bass clef with the same key signature and time signature. A large brace on the left side of the first staff is labeled with a stylized 'S.'. Fingerings are indicated by numbers 6 and 5 in the bass staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a treble clef and a common time signature 'C'. The lower staff is in bass clef with the same key signature and time signature. A large brace on the left side of the first staff is labeled with a stylized 'S.'. Fingerings are indicated by numbers 6, 6, 6, and 6/4 in the bass staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a treble clef and a common time signature 'C'. The lower staff is in bass clef with the same key signature and time signature. A large brace on the left side of the first staff is labeled with a stylized 'S.'. Fingerings are indicated by numbers 6, 6, 7, 6, and 5/6 in the bass staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a treble clef and a common time signature 'C'. The lower staff is in bass clef with the same key signature and time signature. A large brace on the left side of the first staff is labeled with a stylized 'S.'. Fingerings are indicated by numbers 5/3, 6/5, 6/6, 6, 6, 6, 5/4, and 5/3 in the bass staff.

The Morning Hymn

7 6 5 # 6 6 6 # 8 7 5 6 6 5 4 3

6 7 6 8 # 6 5 6 # 6 6 # 6 6 # 4 # 2 4 #

The Evening Hymn

6 4 6 5 6 7 6 5 4 3

6 6 # 6 6 6 6 4 5 3

## A MORNING HYMN;

(As originally wrote by the late Bishop KENN).

**A** WAKE, my soul, and with the sun,  
 Thy daily stage of duty run,  
 Shake off dull sloth, and joyful rise,  
 To pay thy morning sacrifice.

Thy precious time mispent, redeem,  
 Each present day thy last esteem,  
 Improve thy talent with due care,  
 For the great day, thyself prepare.

In conversation be sincere,  
 Keep conscience as the noon-tide clear:  
 Think how all-seeing God thy ways,  
 And all thy secret thoughts surveys.

By influence of the light divine,  
 Let thy own light to others shine,  
 Reflect all Heaven's propitious rays,  
 In ardent love, and chearful praise.

Wake, and lift up thy self, my heart,  
 And with the Angels bear thy part,  
 Who all night long unwearied sing,  
 High praise to the Eternal King.

I wake, I wake, ye heavenly choir,  
 May your devotion me inspire,  
 That I like you my age may spend,  
 Like you may on my God attend.

May I like you in God delight,  
 Have all day long my God in sight,  
 Perform like you my Makers will,  
 O may I never more do ill.

Had I your wings to Heaven I'd fly,  
 But God shall that defect supply,  
 And my soul wing'd with warm desire,  
 Shall all day long to Heav'n aspire.  
 All praise to thee, who safe hast kept,  
 And hast refresh'd me whilst I slept;  
 Grant, Lord, when I from death shall wake,  
 I may of endless light partake.  
 I would not wake, nor rise again,  
 Ev'n Heaven itself I would disdain,  
 Were't not thou there to be enjoy'd,  
 And I in hymns to be employ'd.  
 Heav'n is, dear Lord, where e'er thou art,  
 O never then from me depart:  
 For to my soul, 'tis Hell to be,  
 But for one moment, void of thee.  
 Lord, I my vows to thee renew,  
 Disperse my sins as Morning dew,  
 Guard my first springs of thought and will,  
 And with thy self my spirit fill.  
 Direct, controul, suggest, this day,  
 All I design, or do, or say,  
 That all my powers with all their might,  
 In thy sole glory may unite.  
 Praise God from whom all blessings flow,  
 Praise him all creatures here below,  
 Praise him above ye heavenly host,  
 Praise Father, Son, and Holy Ghost.

ALL.

**A**LL praise to thee, my God, this night,  
For all the blessings of the light,  
Keep me, O keep me, King of Kings,  
Beneath thy own Almighty wings.

Forgive me, Lord, for thy dear Son,  
The ill that I this day have done;  
That with the world, my self and thee,  
I, e'er I sleep, at peace may be.

Teach me to live, that I may dread  
The grave as little as my bed;  
To die, that this vile body may  
Rise Glorious at the awful day.

O! may my soul on thee repose,  
And may sweet sleep mine eye-lids close;  
Sleep that may me more vig'rous make,  
To serve my God when I awake.

When in the night I sleepless lie,  
My soul with heavenly thoughts supply;  
Let no ill dreams disturb my rest,  
No powers of darkness me molest.

Dull sleep of sense me to deprive,  
I am but half my time alive,  
Thy faithful lovers, Lord, are griev'd,  
To lie so long of thee bereav'd,

But tho' sleep o'er my frailty reigns,  
Let it not hold me long in chains;  
And now and then let loose my heart,  
Till it an hallelujah dart.

The faster sleep the senses binds,  
The more unfetter'd are our minds,  
O may my soul, from matter free,  
Thy loveliness unclouded see,

O when

O when shall I in endless day,  
 For ever chace dark sleep away,  
 And hymns with the supernal choir,  
 Incessant sing and never tire !

O may my Guardian, while I sleep,  
 Close to my bed his vigils keep,  
 His love angelical instil,  
 Stop all the avenues of ill.

May he cœlestial joy rehearse,  
 And thought to thought with me converse,  
 Or in my stead, all the night long,  
 Sing to my God a grateful song.

Praise God from whom all blessings flow,  
 Praise him all creatures here below,  
 Praise him above ye heav'nly host,  
 Praise Father, Son, and Holy Ghost.

## G L O R I A P A T R I .

*To the Tune of the* EASTER HYMN.

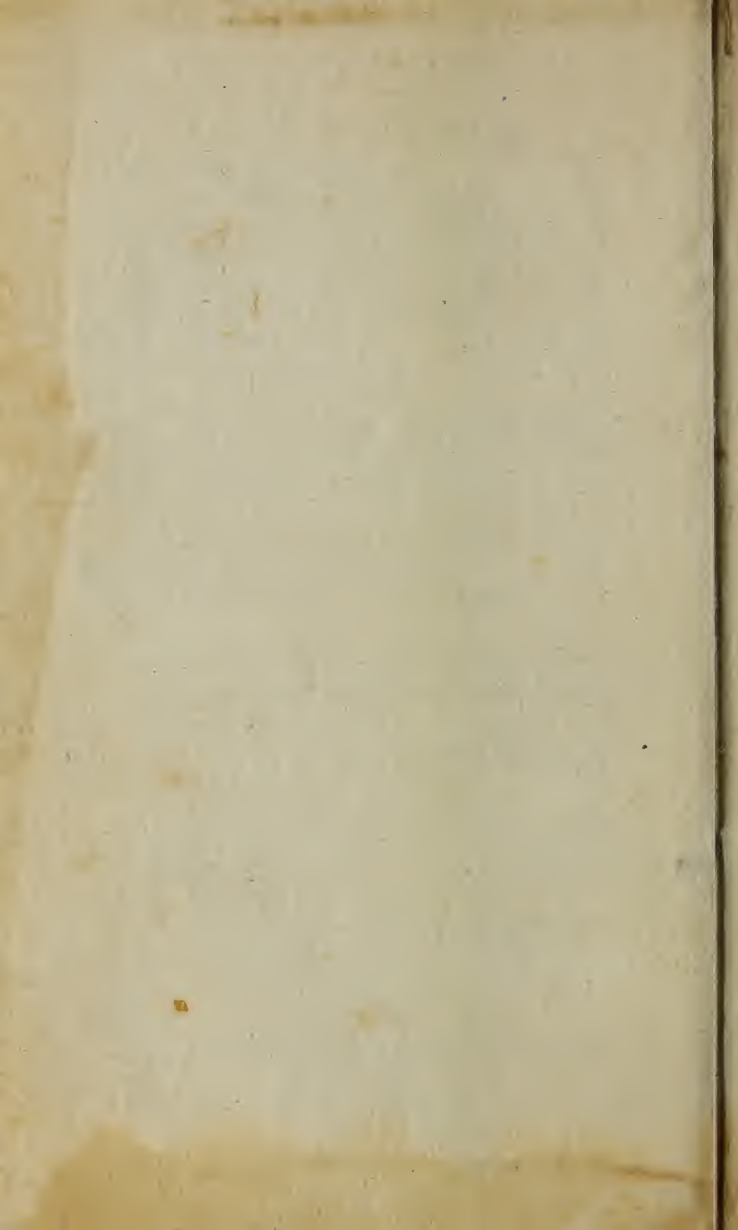
**L**ET us to the Father sing, *Hallelujah.*  
 To the Son, our glorious King, *Hallelujah.*  
 To the Spirit ever blest, *Hallelujah.*  
 Praise eternal be adrest, *Hallelujah.*

God the Son for sinners died,  
 God the Father's satisfied ;  
 God the spirit, Heav'nly dove,  
 Tune our souls to sing thy love, *Hallelujah.*

Hail to thee blest One in Three,  
 Was, and is, and e'er shall be,  
 God supreme, whom we adore,  
 Now, henceforth, and evermore, *Hallelujah.*

F I N I S .







Thos. Johnson's Abridgement  
of the New Version, 1777.

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all ent<sup>d</sup>

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Several tunes by M<sup>r</sup>. (Dupuis)

